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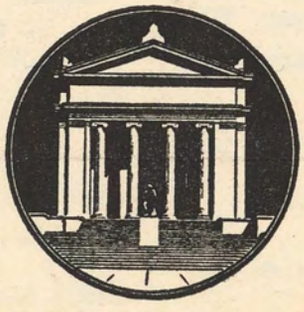
MUSEUM OF ART

ELEVENTH ANNUAL EXHIBITION
OF WORK BY
CLEVELAND ARTISTS AND CRAFTSMEN
THE CLEVELAND MUSEUM OF ART
APRIL 24 TO JUNE 2, 1929

CIRCULAR OF INSTRUCTIONS



THE ELEVENTH ANNUAL EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN

CALENDAR

Entries close Tuesday, March 26.
Works submitted received at Museum:
March 30 to April 6, inclusive.
Exhibition opens Wednesday, April 24, 9 A. M.
Exhibition closes Sunday, June 2, 10 P. M.
Private view for Members and Exhibitors:
Tuesday, April 23, from 8 to 11 P. M.
Press view: Tuesday, April 23, from 3 to 5 P. M.

JURY OF SELECTION

GIFFORD BEAL, New York
ROBERT HENRI, New York
CHARLES DOWNING LAY, New York

ADVISORY COMMITTEE

The Museum will have the coöperation of the following committee. The purpose of this committee is to advise with entrants about the class of material to submit to the Jury. It is hoped that, with their coöperation, this exhibition will be even more successful than those of preceding years. *The committees are not acting as jurors, but as friendly advisors.*

The Committee is made up of the following chairmen of sub-committees:

General Chairman, Mrs. S. Livingston Mather, Garfield 2747.
Bookbinding, Mrs. Horace Carr, Cherry 1663.
Ceramics, Mrs. Arthur Weaver, Garfield 9219-R.
Embroideries and Laces, Mrs. Herman L. Vail, Glenville 5095.
Etchings, Charles B. Gleason, Cherry 3300.
Jewelry and Metal Work, Otto F. Ege, Garfield 4323.
Miniatures, Betty Long, Garfield 1917-M.
Painting, George G. Adomeit, Main 6830.
Photography, William T. Higbee, Cherry 4600.
Printing, Horace Carr, Cherry 1663.
Sculpture, Mrs. B. P. Bole, Glenville 4490.
Textiles, Julius Mihalik, Garfield 4323.

FOREWORD

In preparing this circular, presenting rules for the Eleventh Annual Exhibition of Work by Cleveland Artists and Craftsmen, every effort was made to state regulations clearly. The rules are final. *Every entrant is expected to read this circular through and to observe the rules set forth and the dates given for receipt of entry blank and receipt of objects entered.*

THE JURY

With the *Jury alone* rests the decision as to which objects shall be accepted or rejected. Each decision will be based upon the artistic merit of the object under consideration.

The Jury has again been selected from non-residents who have been chosen because of their sympathetic knowledge of a wide range of artistic mediums. They act without compensation, to promote the cause of better art, and as a service to the Museum and their fellow artists in Cleveland.

LOCAL EMPHASIS

The exhibition offers artists an opportunity to interpret the city and its environs to the public.

CERTIFICATES OF MERIT

The Jury will award Certificates of Merit for first, second, and third honors in all classes in which the work offered merits such award, and such Honorary Mentions as they may think necessary.

ENTRY BLANKS

Entry blanks may be obtained at Museum and:
The Cleveland School of Art.
The Gage Gallery, 2258 Euclid Avenue.
The Winter Art Store, 2027 Euclid Avenue.
Guenther's Art Store, 1725 Euclid Avenue.
The Korner and Wood Co., 1512 Euclid Avenue.
The Fowler and Slater Co., 347 Euclid Avenue, 806 Huron Road.
Dodd Co., 652 Huron Road.
Eastman and Bolton Co., 1806 E. 13th Street.

In order that exhibitors may know how their entries are handled, the "Instructions to the Jury" and "Methods of Handling" are this year printed and sent with each entry blank.

ELEVENTH ANNUAL EXHIBITION OF WORK BY CLEVELAND ARTISTS AND CRAFTSMEN, 1929

INSTRUCTIONS TO THE JURY

1. The members of the Jury for the Eleventh Annual Show have been invited to serve the Museum and the artists of Cleveland in this capacity because of our belief that they are qualified to consider justly works of art in a wide range of mediums and in varying styles. The Jurors have been selected from a list of art authorities approved by the Trustees of the Museum.

2. It is the desire of the Museum that the Jury shall admit all works of art, regardless of class or school, which the Jurors believe to be of sufficiently high artistic quality to be worthy of a place in this exhibition.

3. *The Museum leaves to the Jury the entire responsibility of deciding which works are to be included in the exhibition, and every object accepted will be suitably exhibited.* The Museum selects Jurors from out of town because of the desire to have the works judged impersonally by Jurors not acquainted with local artists.

4. *There are no qualifying or limiting conditions and no cases in which the Museum asks particular favors or leniency.*

5. No works are to be exhibited except those accepted by the Jury, except as follows:

> Former teachers of The Cleveland School of Art, who have retired from the school on pension, may be invited to submit one work each for the 1929 exhibition, which will not be subject to Jury action and will be entered as "exhibited by invitation and not in competition."

6. The attached circular gives the full particulars and instructions as sent to exhibitors and shows the classes under which all entries must be submitted.

7. It is recommended that the following procedure be followed by the Jury:

A. Election of the Chairman.

B. The men who handle the objects submitted for the Jury action will indicate the decision of the Jury on the attached tag after receiving direct instruction from *the Chairman of the Jury only*.

C. The Clerks, who enter the decisions on the entry blanks, will likewise record on the entry forms the decision of the Jury upon instruction *from the Chairman only*.

D. In each class the Jury is to award three certificates of merit, first, second, and third, if the work justifies such awards, and in addition may give a limited number of Honorable Mentions if in their judgment such further recognition is advisable.

E. Commencing with the exhibition for 1929, no entrant will be eligible for the same award, in the same class, two years in succession—i.e., the artist who receives first in oil landscape in 1929 will not be eligible for the same award in the same class for 1930, but will be eligible for the same award in 1931.

F. If in any class there are less than three entrants, it is recommended that no awards be given, unless the Jury feels that the work entered is so important that a reward is imperative.

METHODS OF HANDLING THE OBJECTS SUBMITTED AND OF RECORDING THE DECISIONS OF THE JURY

Following is the method proposed for handling the exhibit, based upon experience in former exhibitions. The Jury is invited to suggest modifications of the system if any change seems desirable.

1. Because of the large number of classes (36) and of the individual objects to be considered (2083 in 1928), and in the effort to save the time of the Jury, all of the work submitted is arranged by class, in advance of the Jury's arrival.

2. Either the Director, or a Curator assigned by him, will necessarily be present during all the Jury sessions to answer questions as to classifications and rules; but the Director or Curator shall not bring the works of art before the Jury nor discuss their artistic merits with the Jury.

3. In large classes the objects are arranged by the men in charge, in irregular order, with the intention of scattering the work of each artist, so that no two works by an artist will be considered consecutively. Experience shows that this is much fairer to the artist than where a large group by one artist is judged at one time, in which case the artist is in effect being judged against himself.

4. The actual object under consideration will be handled only by the men of the Superintendent's department. They will bring the objects forward, one at a time, for presentation and will be the only people in front of the Jury while the work is being judged. The head man will check on the card attached to each object, *on direct order from the Chairman*, its acceptance or rejection, or will leave unmarked those which are to be reconsidered (doubtful class).

5. The entry blanks are arranged in alphabetical order and in charge of Clerks who are thoroughly familiar with handling the exhibition, and they, *on the word of the Chairman only*, will record on the entries whether accepted or rejected, leaving the doubtful group until final decisions are rendered.

6. After the final decisions have been made in any one class, the objects will be spread out so that they can be conveniently seen, and the Jury will then make the awards for that class, giving a first, second and third, where the works included in the class justify these awards. The Jury is authorized to give one or more Honorable Mentions where in its opinion justice requires such additional awards. The awards will be recorded as provided in No. 4 and No. 5.

7. To avoid possible criticism and misunderstanding the Trustees have ruled that no comment by the Jury shall be transmitted to exhibitors. If in any case the Jury desires to make a written comment, this shall be transmitted in writing by the Director without discussion.

8. Work by students can only be considered when bearing a certificate from the teacher and head of the school, stating that the work was not done in classroom or under criticism or instruction. Students' work is not eligible for award except in the case of *juniors* or *seniors* regularly enrolled in The Cleveland School of Art or The Cleveland School of Architecture, or students of the same grade in other established non-commercial schools.

9. If any exhibitor has more than ten objects accepted in all classes (except as this rule is modified in the case of pottery and jewelry—see Special Instructions IV) the Jury will determine which objects, up to the maximum allowed, shall be exhibited; all others which have been accepted will be marked as "accepted but not eligible for exhibit" and will be withdrawn from the Museum with the rejected works.

RULES GOVERNING THE EXHIBITION

WORK ELIGIBLE

1. All work entered must be the product of artists who live in or retain definite connection with Greater Cleveland.
2. Work offered shall have been finished since March 27, 1928.
3. All work entered must be the original production of the exhibitor or his specified associates.
4. All work produced in shops operated by firms or companies may be entered by the firm as exhibitor, but in each case specific notation must be made on the entry blank of
   (*a*) The name of individual designer, and
   (*b*) The name of craftsman or craftsmen who produced it.

ENTRIES

5. Entry blank must be filled out and returned to The Cleveland Museum of Art, Station E, Cleveland, Ohio, on or before March 26. Those postmarked later than March 26 will not be accepted.
6. A separate tag, with name of artist and title, must be made out for each object presented; stands, bases, coverings or other accessories to be noted on the tag. *The tag must be securely fastened to the object it describes.*

GENERAL

7. No accepted work can be withdrawn before the close of the exhibition, and all works must remain as installed.
8. The Museum will not be responsible for loss or damage to works submitted, no matter how the same may be caused, although the same care will be used as in handling and guarding its own collections.
9. Museum officials shall have the privilege of removing shadow boxes, mounts or accessories at their discretion.
10. Permission to photograph or otherwise reproduce works in the exhibition will not be given without the written consent of artist or owner, but permission to photograph accepted works for publicity purposes shall be understood to be granted unless specifically denied on entry blank.

SALES

11. If the object is entered for sale the price named must not be higher than that asked at the artist's studio or elsewhere, and the exhibitor agrees not to reduce the price for six months after the close of the exhibition.
12. A commission of 10% will be charged on *all sales* effected during the exhibition, whether made by the Museum or by the artist. No work shall be withdrawn from sale except on payment of the 10% commission.

JURY

13. All entries submitted are subject to the decision of the Jury, which is final.
14. The decision of the Jury will be announced by mail not later than April 23. Those failing to receive such notice should communicate with the Museum at once and a duplicate notice will be sent. *Notices of acceptance or rejection must be carefully preserved as objects will be returned only upon surrender of these notices.*
15. Notice of awards will be sent confidentially to each winner of awards on the morning of the Private View (April 23), mailed to the address given on the entry blank, by special delivery, for the exhibitor's information only.

DELIVERY

16. The Museum does not collect or return exhibits. They must be delivered and removed by the exhibitor or his agent within the specified dates.
17. All objects offered for consideration by the Jury must be delivered at the Service Entrance (Northwest door) of the Museum between 9 A.M. and 5 P.M. from March 30 to April 6, inclusive (Sunday excepted).

RETURN

18. Work not accepted by the Jury must be removed from the Museum by the entrant between 9 A.M. and 5 P.M. from April 27 to May 11, inclusive (Sundays excepted). They will be delivered only upon presentation of Notice of Rejection at the Service Entrance.
19. Works exhibited and not sold during the exhibition must be called for at the Museum (Service Entrance) between 9 A.M. and 5 P.M. from June 6 to June 13, inclusive (Sunday excepted). They will be delivered only upon presentation of Notice of Acceptance.

IMPORTANT

20. *The sending of a work of art to this Exhibition shall be understood to imply an agreement on the part of the sender with all conditions set forth in this circular.*
21. *It is especially desired to bring to the attention of entrants that works produced under instruction are not eligible, even though the producer is not a regularly enrolled student. See next page, VII, for rules for students' work.*

CLASSIFICATION

A. Each object must be entered by entrant under a class listed below. Only work so entered will be submitted to the Jury.

B. The Museum will not exhibit more than a total of ten works by any one artist, no matter under how many classes his work may be accepted, except in case of Jewelry and Pottery. See Item IV, Special Instructions.

C. Classes starred (*) are subject to rules given under Special Instructions.

Please see that all screw eyes are removed from frames

1. Oil Painting: Landscape.
2. *Oil Painting: Portrait (See I).
3. Oil Painting: Figure Composition.
4. Oil Painting: Industrial Cleveland.
5. Oil Painting: Still Life.
6. Mural and Decorative Painting: any medium.
7. Pastel.
8. Water Color.
9. *Miniatures (not over photograph) (See I).
10. Illustration: any medium.
11. *Freehand Drawing: any medium (See I).
12. *Etchings and other intaglio processes (See II).
13. *Lithography (See II).
14. *Relief Cuts, Wood Cuts, Linoleum Cuts, etc. (See II).
15. *Sculpture in Bronze or Marble, or models for (See I).
16. *Sculpture in Wood (See I).
17. *Medallions and Modelling in Low Relief (See I).
18. Ceramic Sculpture, or models for (See I).
19. Decorated Porcelain.
20. *Pottery (See IV).
21. Batik and Other Dyeing.
22. Block Printing on Fabric.
23. Embroidery.
24. Weaving.
25. *Jewelry (See IV).
26. Silverware other than Jewelry.
27. Enameling on Metal.
28. Metal Work other than Silver and Iron.
29. Wrought Iron.
30. Furniture.
31. Woodcarving.
32. *Printing (See VI).
33. *Bookbinding (See III).
34. Miscellaneous Handicraft.
35. *Photography: Portrait and Figure (See I and V).
36. *Photography: Landscape and Miscellaneous (See V).

SPECIAL INSTRUCTIONS

I. PORTRAITS

A. All portraits of living people, in any medium, must have been taken from life and with the knowledge and consent of the subject.

B. Studies not done definitely as portraits, will not be eligible in Class 2, but may be entered in Class 3.

II. GRAPHIC ARTS

In each case, where prints are for sale, the entry must indicate the size of the edition, and the number of impressions for sale.

III. BOOKBINDING

If forwarding, design, and tooling are not all by entrant, all artists must be mentioned.

IV. JEWELRY AND POTTERY

Entrants in Jewelry or Pottery classes who have ten pieces accepted will be permitted five additional exhibits in other classes. If less than ten pieces of jewelry or pottery are accepted, the total in other classes may be increased. This can be figured on the following basis: two pieces of jewelry or pottery counting as one exhibit, the total number of exhibits in all classes cannot exceed ten. However, if sets of pottery are entered, each set will count as two entries.

V. PHOTOGRAPHY (See also I)

A. Contact prints, enlargements, gum and bromoil prints are included in this class.

B. Prints relying largely upon hand manipulation for their effects, such as gums, oils, and bromoils, must be made by entrant or in his studio under his direction.

C. Transparencies cannot be shown. Hand-colored prints will not be admitted.

D. Prints must be unframed but mounted to fit Museum frames, 14¼x19¼ inches. Mounts should be white, ivory, cream, or light grey. The Museum reserves the right to remount prints if desirable.

E. All prints must have been made since March 27, 1928. If prints are from negatives made before March 27, 1928, no other prints from that negative may have been exhibited before.

F. No hand work, other than spotting, may appear on the print, except where it is a part of the accepted technique of the process.

VI. PRINTING

Examples of printing may be entered as five single items, or a number grouped on one mount, each mount counting as one entry. Mounts must fit Museum frames, 14¼x19¼ inches, or 22 x 28 inches. The Committee will advise as to color of mounts.

VII. STUDENTS' WORK

A. Work actually produced in the classroom or on which criticism has been given is *ineligible*.

B. Each object submitted by a student shall have attached a special card certifying that the work was *not* produced in classroom or under instruction or criticism or with the help of a teacher. This card shall be signed by the teacher and Director of the school.

C. Only students of the junior and senior classes of The Cleveland School of Art, The Cleveland School of Architecture, or equivalent grades in other non-commercial schools, are *eligible* for awards.